Sonata quasi una Fantasia.

To Countess JULIA GUICCIARDI. Op. 27, Nº 2.

Abbreviations: M. T. signifies Main Theme; S. T., Sub-Theme; Cl. T., Closing Theme; D. G., Development-group; R., Return; Tr., Transition; Md. T., Mid-Theme; Ep., Episode.

I. Adagio sostenuto. (♩= 52.) L. van BEETHOVEN.



a) It is evident that the highest part, as the melody, requires a firmer touch than the accompanying triplet-figure; and the first note in the latter must never produce the effect of a doubling of the melody in the lower octave.

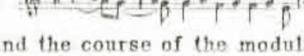
b) A more frequent use of the pedal than is marked by the editor, and limited here to the most essential passages, is allowable; it is not advisable, however, to take the original directions *sempre senza sordini* (i. e., without dampers) too literally.


una corda.
pp
marcato, ma sempre p
cresc.
dimin.
p una corda.
pp
il basso sempre ten.
p
pp



a) The player must guard against carrying his hand back with over-anxious haste. For, in any event, a strict pedantic observance of time is out of place in this period, which has rather the character of an improvisation.



a) The notes with a dash above them may properly be dwelt upon in such a way as to give them the effect of suspensions, e. g.,  in fact, a utilization of the inner parts, in accordance with the laws of euphony and the course of the modulation, is recommended throughout the piece.